

GUITAR LEGENDS

**6 SONGS
TRANSCRIBED!**

Can't You Hear
Me Knocking

Gimme Shelter

Jumpin'
Jack Flash

Paint It, Black

Wild Horses

Honky Tonk
Women

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RON WOOD**

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Rod Stewart... and the Stones!

"PAINT IT, BLACK"

As heard on **THROUGH THE PAST, DARKLY (BIG HITS VOL. 2)** (ABKCO)

Words and Music by **Mick Jagger & Keith Richards** • Transcribed by **Jeff Perrin**

Gtrs. 1 and 2 w/capo at third fret.

All chord shapes and tabature positions are relative to the capo.

All notes and chords sound in the key of F minor, one and one half steps higher than written.

To play along with the recording, tune all strings down one quarter step.

Dsus2



Dm



A



C



F



G



A Intro (0:00)

Freely

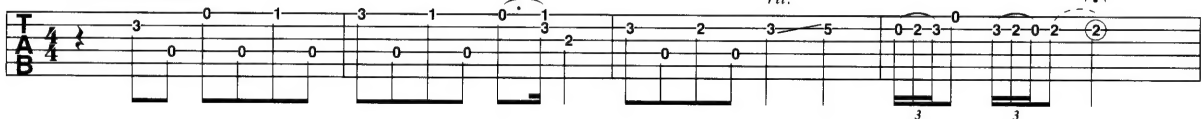
Dm

Gtr. 1 (clean elec.)

fingerstyle

let ring throughout

A



♩ = 158 (drums enter)

5 Gtr. 1

w/pick

Dsus2

(doubled by sitar)

Gtr. 2 (acous.)



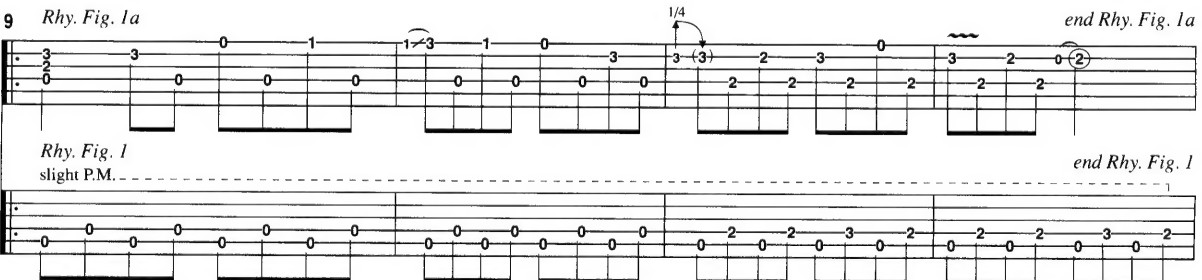
B Verses (0:15, 0:39, 1:03, 1:52)

1., 4. I see a red door and I want it painted black
2. I see a line of cars and they're all painted black
3. I look inside myself and see my heart is black

Dm

A

9 Rhy. Fig. 1a



No colors anymore I want them to turn black
with flowers and my love I both never to come back
I see my red door I must have it painted black

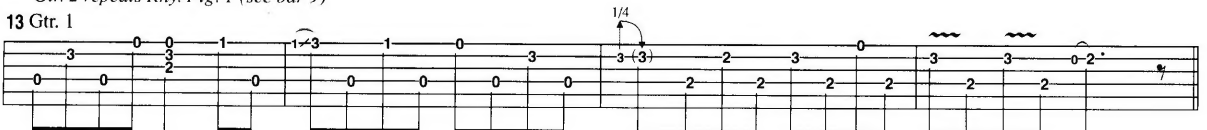
Dm

A

Gtr. 1 substitutes Rhy. Fig. 1a on repeats (see bar 9)

Gtr. 2 repeats Rhy. Fig. 1 (see bar 9)

13 Gtr. 1



"PAINT IT, BLACK"

C Chorus (0:27, 0:51, 1:15, 1:40, 2:04)

(1., 5.) I see the girls go by dressed in their summer clothes
 (2.) I see people turn their heads and quickly look away
 (3.) Maybe then I'll fade away and not have to face the facts
 (4.) If I look hard enough into the setting sun

Dm C F C

Dm

Gtr. 1 substitutes Rhy. Fill 1 second, third and fifth times (see below)

Gtr. 1 substitutes Rhy. Fill 2 fourth time (see below)

Gtrs. 1 and 2



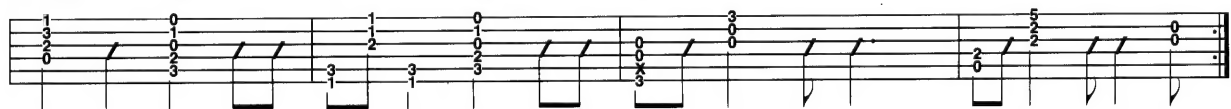
(1st, 2nd and 4th Choruses) go back to **B** Verse

(3rd Chorus) move on to **D** Breakdown

(5th Chorus) skip ahead to **E** Outro

I have to turn my head until my darkness goes
 Like a newborn baby it just happens every day
 It's not easy facin' up when your whole world is black
 My love will laugh with me before the morning comes

21 Dm C F C G A



D Breakdown (1:27)

No more will my green sea go turn a deeper blue

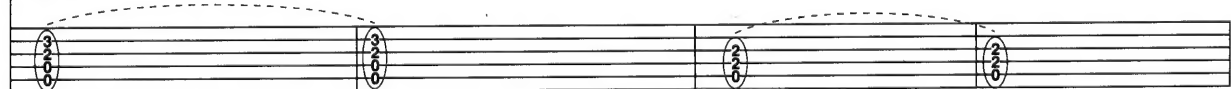
Dsus2

A

25 Gtr. 1



Gtr. 2



I could not foresee this thing happening to you

go back to **C** Chorus

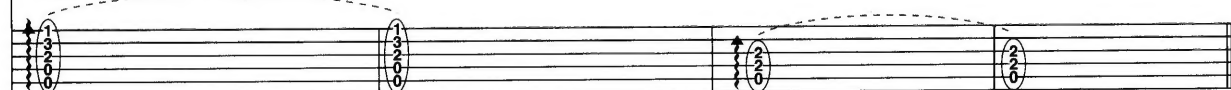
Dm

A

29 Gtr. 1



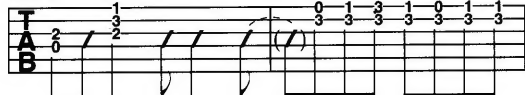
Gtr. 2



Rhy. Fill 1 (0:54, 1:18, 2:07)

Dm

Gtr. 1



Rhy. Fill 2 (1:42)

Dm

Gtr. 1



"PAINT IT, BLACK"

[E] Outro (2:16)

Hmm...

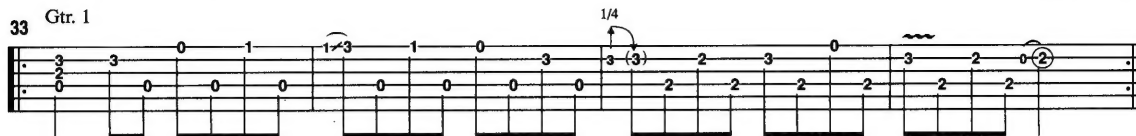
Dm

A

Gtr. 2 plays Rhy. Fig. 1 three times (see bar 9)

(play 3 times)

33 Gtr. 1



(1.) Hmm...

(2.) wanna see the sun

blotted out from the sky

Dm

A

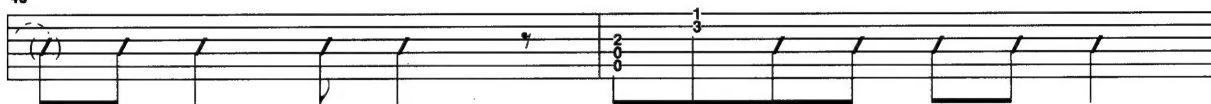
Gtr. 2 plays Rhy. Fig. 1 until fade (see bar 9)

37 Gtr. 1



I wanna see it painted
I wanna see it painted painted
Dm

40



painted painted black painted black as night black as coal I
A

42

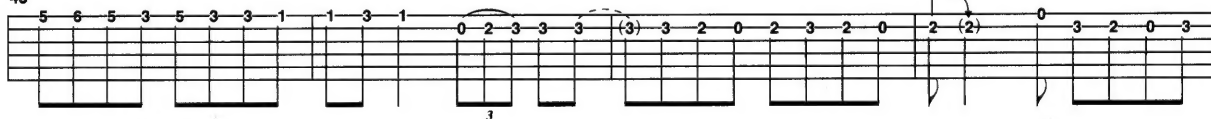


Hmm...

Dm

A

45

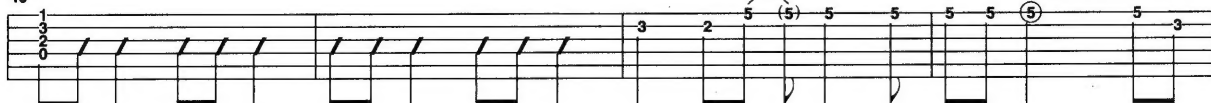


Hmm...

Dm

A

49



Hmm...

Dm

A

53



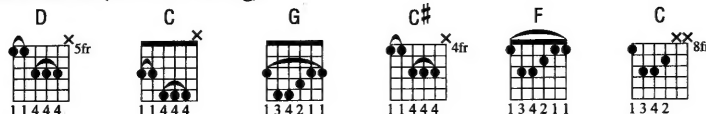
(play 6 times simile and fade)

"CAN'T YOU HEAR ME KNOCKING"

As heard on **STICKY FINGERS** (VIRGIN)
Words and Music by **Mick Jagger & Keith Richards** • Transcribed by **Jeff Perrin**

Gtr. 1 is in open G tuning (low to high: D G D G B D).

Gtr. 2 chords (standard tuning):



A Intro (0:00)

Moderately Slow ♩ = 74

Gtr. 1 (elec. w/dist.)

1 ***D5** **

*Chord symbol reflects overall harmony.
**repeat previous chord

3

5

B Verses (0:21, 1:30)

1. Yeah you got satin shoes
2. Can't you hear me knocking ah now you're safe asleep

Gtr. 1 (play repeat simile)

Gtr. 2 (clean elec.)
Substitute Rhy. Fill 1 second time (see bar 9)

Can't you hear me knocking Yeah you got yeah fancy boots down the gas - light street now

9

Rhy. Fill 1

"CAN'T YOU HEAR ME KNOCKING"

11 C D

Ah can't you hear me knocking yeah got cocaine eyes throw me down the keys all

(2nd time) skip ahead to [D] 2nd Chorus

13 C G D

right now Yeah you got speed freak jive now

15 C D C#

Ah can't you hear me knocking on your window

17 C G D C#

Ah can't you hear me knocking on your door

19 C D

Ah can't you hear me knocking down the dirty street

"CAN'T YOU HEAR ME KNOCKING"

C 1st Chorus (1:09)

21 **C** yeah **G** Help me **F** baby

Rhy. Fig. 1

23 **C** I ain't no **G** stranger **G** Help me **F** baby **C** I ain't no **G** stranger

(repeat previous two bars) **2**

go back to **B** Verse

26 **G** Help me **F** baby **C** I ain't no **G** stranger **D**

D 2nd Chorus (1:52)

Hear me ringing **G** big bell toll **F** Hear me singing **C** soft and low **G**

Gtr. 1 *Gtr. 2 plays Rhy. Fig. 1 eight times simile (see bar 22)*

29 **F** I've been beggin' **C** on my knees **G** I've been kickin' **F** help me please **C**

33 **F** (Hear me growlin') I'm gonna take you down (Hear me growlin') **C** now (Hear me howlin') I'm all around your street now (Hear me knockin') **F**

37 (play repeat simile)

"CAN'T YOU HEAR ME KNOCKING"

I've got flatted feet now now now
I'm around your town

w/double-time feel

E Interlude (2:46)

C

G

D

N.C.(D7)

(dist. off)

Rhy. Fig. 2.

(play 4 times)

(repeat previous bar)

Gtr. 1

40

Gtr. 2

(play 4 times)

F Sax Solo (3:11)

(D7)

Gtr. 1 plays Rhy. Fig. 2 four times (see bar 42)

Gtr. 2

w/pick and fingers

(Dm)

Gtr. 2

Gtr. 1

let ring throughout

Rhy. Fig. 3 -

Gtr. 1 plays Rhy. Fig. 3 six times simile (see bar 50)

Gtr. 2

*Rhy. Fig. 4

**Notes on A string are fretted but not always sounded.*

Gtr. 2 plays Rhy. Fig. 4 twice (see bar 60)

P.M. -

Gtr. 2 plays first bar of Rhy. Fig. 4 four times (see bar 60)

cont. simile

07

COM. SHINE

(Dm)

r. 2

70

end Rhy. Fig. 5

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It begins with a treble clef, a key signature of one flat, and a common time signature. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note G4. This is followed by a half note F4, a half note E4, and a half note D4. The melody then continues with a quarter note C4, a quarter note B-flat3, a quarter note A3, and a quarter note G3. The lower staff is a bass clef with a key signature of one flat and a common time signature. It begins with a bass clef, a key signature of one flat, and a common time signature. The bass line starts with a quarter note G3, followed by a quarter note F3, a quarter note E3, and a quarter note D3. This is followed by a half note C3, a half note B2, and a half note A2. The bass line then continues with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The system ends with a double bar line.

V

74 Gtr. 2

full

1/4

V

(w/light dist.)

full

full

let ring

[illegible]

The first staff of music is a single melodic line on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is '3/4'. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The melody is characterized by a series of eighth-note patterns, often beamed together, and includes some triplet markings. The staff is numbered '84' at the beginning.

"CAN'T YOU HEAR ME KNOCKING"

(5:43)

Gtr. 2

Gr. 2

90

full

full

1/2

1/4

1/4

1/4

Gr. 1

[illegible][illegible][illegible]

100

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with various intervals and rests, marked with numbers in parentheses: (18), 12-10-11-12, 18-18, 12-10-11-12, 10, (10), 12-10-11-12, 10-(10), 12-10-11-12, 12, (12)-18, 10-11-12, 12-(12)-18, 10-11-12, and 12. The bottom staff is a bass clef with a key signature of one flat (B-flat). It contains a bass line with various intervals and rests, marked with numbers in parentheses: (18), 12-10-11-12, 18-18, 12-10-11-12, 10, (10), 12-10-11-12, 10-(10), 12-10-11-12, 12, (12)-18, 10-11-12, 12-(12)-18, 10-11-12, and 12. The score is divided into measures by vertical bar lines.

"CAN'T YOU HEAR ME KNOCKING"

103

1/4

1/4

1/4

1/4

1/4

1/4

106

cont. simile

1/4

109

1/2

1/2

1/2

1/2

112

(D7)

115

1/2

1/2

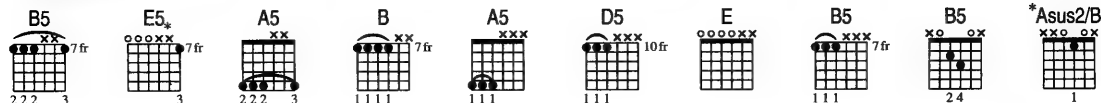
"JUMPIN' JACK FLASH"

As heard on **GET YER YA-YA'S OUT** (ABKCO)

Words and Music by **Mick Jagger & Keith Richards** • Transcribed by **Jeff Perrin**

All guitars are in open E tuning (low to high: E B E G# B E), approximately one quarter-step flat.
Bass tuning (low to high): E A D G, approximately one quarter-step flat.

intro grips



*mute second and third strings w/index finger

*Bass plays low B note

A Intro (0:00)

Moderately ♩ = 136

B5 E5 A5 B5 E5 A5

*Gtr. 1 (acous. w/dist.)
let ring throughout **

1

TAB

*Keith Richards achieved an overdriven tone by dropping a microphone into the soundhole of his acoustic guitar and overloading the recorder's input stage.
**repeat previous chord
† = downstroke V = upstroke

Gtr. 2 (acous. w/dist.)

TAB

Watch it

B5 E5 A5 B5

5

TAB

(repeat previous two bars)

2

*play note in parenthesis on repeat only.

B (0:16, 0:54, 1:52)

1. I was born
2. I was raised
3. I was drowned

*B Asus2/B B Asus2/B

Gtr. 3 doubles Gtr. 2 simile on repeats

9

TAB

*Chord symbols reflect overall harmony created by guitars and bass.

Rhy. Fig. 1

end Rhy. Fig. 1

"JUMPIN' JACK FLASH"

C Verses (0:23, 1:01, 1:59)

(1.) in a cross-fire hurricane
(2.) by a toothless bearded
(3.) I was washed up and left for hag
(3.) at the crumbs of a crust of dead bread

And I howled
I was schooled
I fell down
I was crowned
Yeah yeah yeah
Asus2/B

B5

Asus2/B

B5

Gtr. 2 repeats Rhy. Fig. 1 simile (see bar 9)

13 Gtr. 1

2

(3rd time) go back to Verse C

at my ma in the driving rain
with a strap right across my back
to my feet and I saw they bled
with a spike right through my head

Yeah oh yeah
Ah oh yeah
Asus2/B

B5

Asus2/B

B5

17 Gtr. 1

Gtr. 2

D Chorus (0:37, 1:15, 2:27)

right now in fact it's a gas But it's all
E B5 D5

21 *Gtr. 3

*Nashville-strung acous. gtr. (bottom four strings replaced with thinner strings tuned one octave higher) arranged for conventionally-strung acous. gtr. in open E tuning.

Gtr. 1

25

(1st time) go back to B
(3rd time) skip ahead to F Outro

gas gas gas

28 B5

"JUMPIN' JACK FLASH"

[E] Interlude (1:33)

B5 E5 A5 B5 E5 A5

Gtr. 3

31 *Riff A*

end Riff A

Gtr. 2

B5 E5 A5 B5 E5 A5

Gtr. 2

35

B5

Gtr. 3

39

Gtr. 2

go back to [B]

[F] Outro (2:44)

Jumpin' Jack Flash it's a gas Jumpin' Jack Flash it's a gas

B E A5 B5 E5 A5

Gtr. 2

42

Gtr. 1

Jumpin' Jack Flash it's a gas Jumpin' Jack Flash it's a gas

B5 *E5/B *A5/B B5 E5/B A5/B

46

Rhy. Fig. 2a

Rhy. Fig. 2

end Rhy. Fig. 2a

end Rhy. Fig. 2

*Bass plays low B note

Jumpin' Jack Flash it's a gas Jumpin' Jack Flash it's a gas

B5 E5/B A5/B B5 E5/B A5/B

Gtr. 1 repeats Rhy. Fig. 2 simile (see bar 46)

Gtr. 2 repeats Rhy. Fig. 2a simile (see bar 46)

Gtr. 3 (play repeats simile)

50

play 6 times and fade

"WILD HORSES"

As heard on **FORTY LICKS** (ABKCO)

Words and Music by **Mick Jagger & Keith Richards** • Transcribed by **Adam Perlmutter**

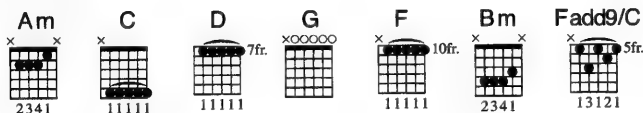
Gtr. 1 is in standard tuning (low to high: E A D G B E).

Gtr. 2 is in open G tuning (low to high: D G D G B D).

Gtr. 3 is in Nashville tuning (low to high: E A D G B E;

low E, A, D and G strings are replaced with thinner strings tuned one octave higher).

Gtr. 2 chords



Gtr. 3 chords



A Intro (0:00)

Slowly ♩ = 66

G

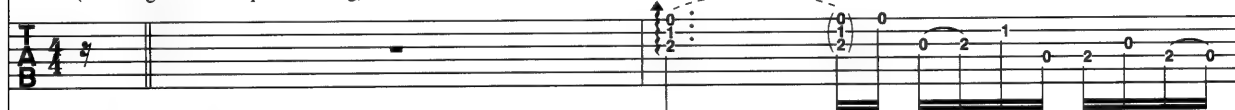
Gtr. 1 (clean elec.)

1

Am7



Gtr. 2 (12-string acous. in open G tuning)



Gtr. 3 (6-str. acous. in Nashville tuning)

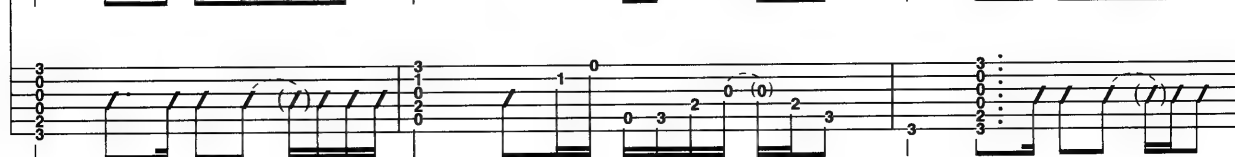


*repeat previous chord

G

Am7

G



"WILD HORSES"

B 1st and 2nd Verses (0:20, 1:45)

1. Childhood

2. I watched you

living
suffer
G

is easy to do
a dull aching

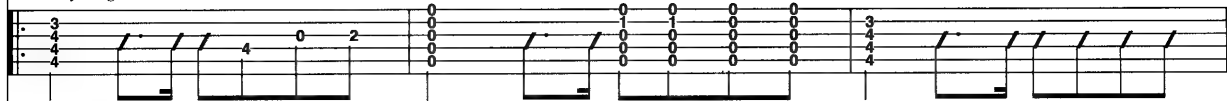
Bm

Bm

Gtr. 1
let ring throughout

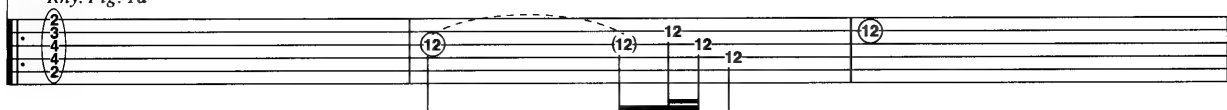


Gtr. 2
Rhy. Fig. 1



Gtr. 3
Rhy. Fig. 1a

N.H.



pain

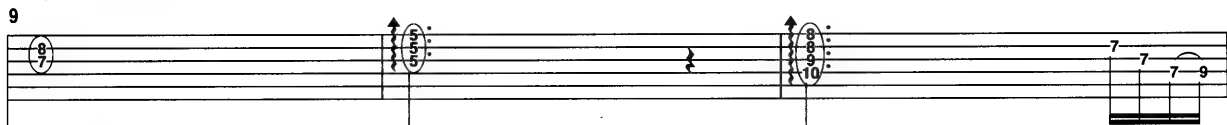
The things
Now you you decided wanted

G

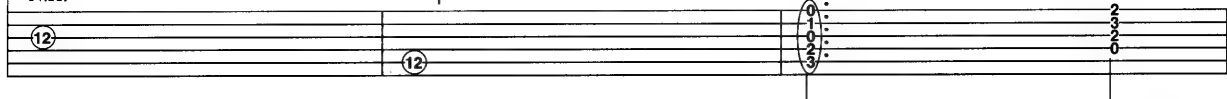
Am

C

D



N.H.



I bought them for you
to show me the same

Graceless
No sweeping

G

D

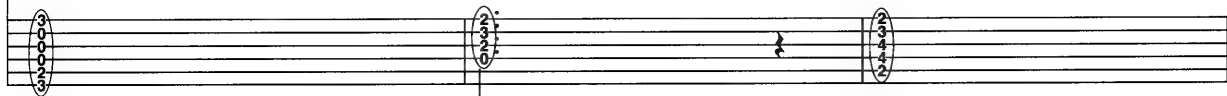
C

Bm

Gtr. 2 repeats Rhy. Fig. 1 (see bar 6)



end Rhy. Fig. 1



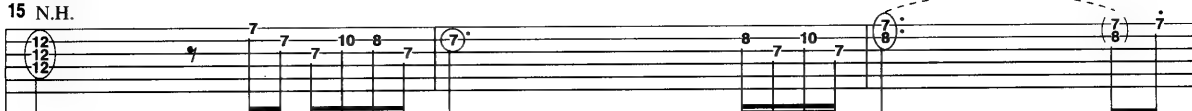
"WILD HORSES"

lady exits you know who I am
or offstage lines

G Bm G

Gtr. 1 substitutes Fill 1 on 2nd Verse (see below)

Gtr. 1
15 N.H.



Gtr. 3
N.H.



You know I can't let you slide through my
could make me feel bitter or treat you unkind

Am

C

D

G

18



N.H.



[C] Chorus (1:17, 2:39)

(1.) hands

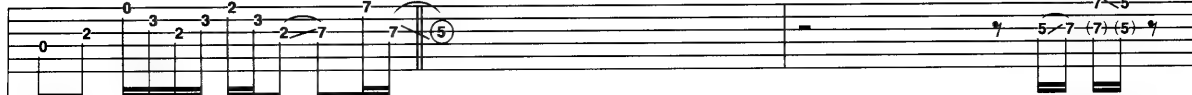
Am

Wild

horses

21

Gtr. 1



Gtr. 2

Rhy. Fill 1

Rhy. Fig. 2



Gtr. 3

N.H.

end Rhy. Fig. 1a

Rhy. Fig. 2a



Fill 1 (2:15)

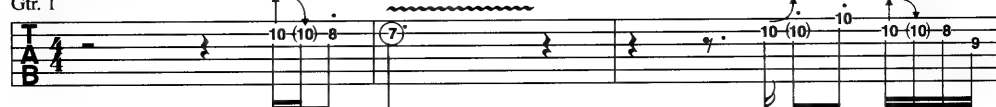
(G)

full

(Bm)

(G)

Gtr. 1



(Am)

(C)

(G)



"WILD HORSES"

couldn't drag me away Wild wild

G F#sus2 C Bm Am

24

Th.

horses couldn't drag me away (1st time) go back to **B** Verse

C D G F#sus2 C

27

full

Gtr. 1 substitutes Fill 2 second time (see below)

end Rhy. Fig. 2

end Rhy. Fig. 2a

Th.

D 1st Guitar Solo (3:05)

Fadd9

30

full

full

C

Th.

Fill 2 (2:59)

Gtr. 1 (G) (F#sus2) (C)

TAB

"WILD HORSES"

32 F C D

full

12 8 8 10 (10) 10 8 10 (10) 12 13 12 9 11 10 11 7

Th.

34 G Am7 G

full full

7 10 10 3

E 3rd Verse (3:25)

I know I've dreamed you a sin and a lie

Bm

G

Bm

Gtr. 2 plays Rhy. Fig. 1 twice (see bar 6)

Gtr. 3 plays Rhy. Fig. 1a simile (see bar 6)

Gtr. 1

36 full

10 10 (10) 8 7 7

39 G Am C D

full

10 10 (10) 8 9 9 10 (10) 8 9

but I don't have much time

Faith has been

42 G C Bm

full full full

8 10 10 10 10 10 (10) 8 9

"WILD HORSES"

broken tears must be cried

G Bm G

45 full full full full full

Let's do some living after we

Am C D G

48 1/2 full full

[F] Chorus (4:17)

die Wild horses

D Am C D

Gtr. 2 substitutes Rhy. Fill 1 (see bar 21) *Gtrs. 2 and 3 play Rhy. Figs. 2 and 2a (see bar 22)*

51 full 7 7 7 5 5 7 5

couldn't drag me away Wild wild

G F C Bm Am

54 3 full full full full

horses we'll ride them some day

C D G F C

57 full full full

[G] 2nd Guitar Solo (4:43)

Bm G

Gtr. 2 plays Rhy. Fig. 1 (see bar 6) *Gtr. 3 plays 1st eight bars of Rhy. Fig. 1a (see bar 6)*

60 full full full full

"WILD HORSES"

62 **Bm** **G**

64 **Am** **C** **D**

66 **G** **D**

Gr. 2 substitutes Rhy. Fill 1 (see bar 21)

H Outro-Chorus (5:08)

Am **C** **D**

Gtrs. 2 and 3 play Rhy. Figs. 2 and 2a (see bar 22)

68 **Am** **C** **D**

70 **G** **F** **C** **Bm**

72 **Am** **C** **D**

74 **G** **F** **C** **G**

Gtrs. 2 and 3 substitute Rhy. Fills 2 and 3 (see below)

Wild horses
couldn't drag me away
Wild wild horses
we'll ride them someday

Rhy. Fill 2 (5:30)

C **D**

Gr. 2

Rhy. Fill 3 (5:30)

C **G**

Gr. 3

"GIMME SHELTER"

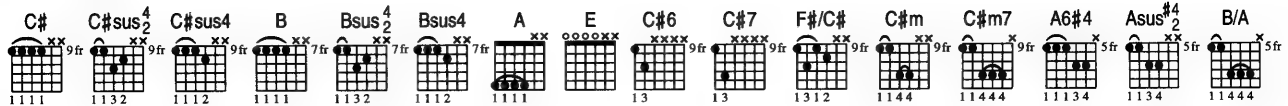
As heard on **LET IT BLEED** (ABKCO)

Words and Music by **Mick Jagger & Keith Richards** • Transcribed by **Jeff Perrin**

Gtr. 1 is in open E tuning (low to high: E B E G# B E).

Gtr. 2 is in standard tuning (low to high: E A D G B E).

Chords for Gtr. 1 (open E tuning)

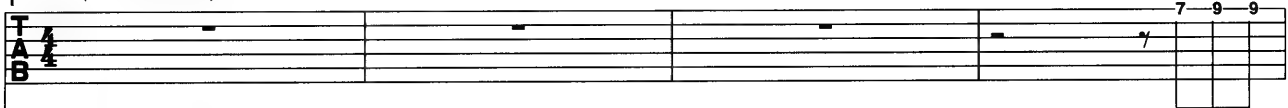


[A] Intro (0:00)

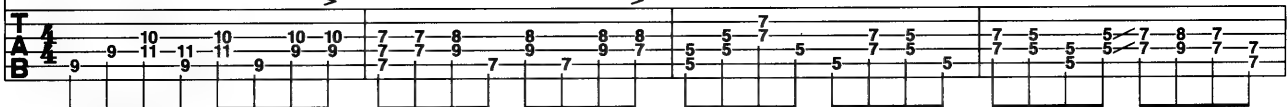
Moderately ♩ = 118

C# C#sus₂ C#sus₄ B Bsus₂ Bsus₄ A A6#4 B Bsus₂ B

1 Gtr. 2 (elec. w/clean tone)



*Gtr. 1 (elec. w/clean tone)



*Doubled by a clean elec. gtr. w/tremolo effect throughout.

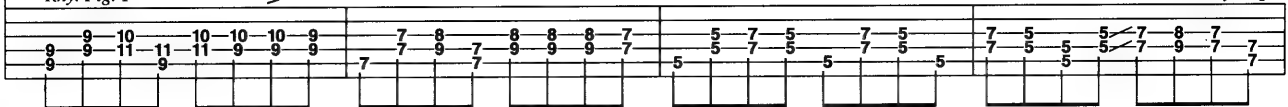
(ooh)

C# C#sus₂ C#sus₄ C# B Bsus₂ B A Asus₂^{#4} Asus₂^{#4} Asus₂^{#4} B Bsus₂ B



Rhy. Fig. 1

end Rhy. Fig. 1



(ooh)

C# C#sus₂ C#sus₄ B Bsus₂ A Asus₂^{#4} Asus₂^{#4} Asus₂^{#4} B Bsus₂ B

Gtr. 1 repeats Rhy. Fig. 1 (see bar 5)

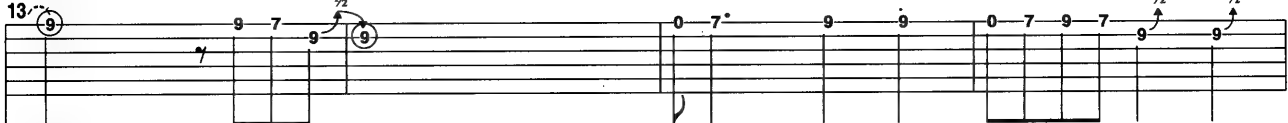
Gtr. 2



(ooh)

C# C#sus₄ C# B Bsus₄ B A Asus₂^{#4} Asus₂^{#4} Asus₂^{#4} B Bsus₄ B

Gtr. 2



Gtr. 1

Rhy. Fig. 2

end Rhy. Fig. 2



“GIMME SHELTER”

C# C#sus4 C# B Bsus4 B A Asus^{#4}₂ Asus^{#4}₂ B Bsus4 B

Gr. 1 plays Rhy. Fig. 2 (see bar 13)

A A

Gtr. 2 $\frac{1}{2}$

17 *Gtr.* 2 $\frac{1}{2}$

C# C#sus4 C# B Bsus4 A Asus#4₂ A E A E A E B E B



21 Gtr. 2 (9) 0 7 9 0 7 9 7 9 1/2 9 1/2 7 9 7 9 7 9 7 0 (0) full 11 (11) 9 11


Gtr. 1

B 1st Verse (0:49)

Ooh a storm is threat'ning my very life today

C# C#mC# C#6 C# C#7 C# C#m C# F#/C# C#

25  



The musical staff contains four measures. The first measure has a circled '11' and a dashed line with a wavy line above it. The second measure has a solid line with a wavy line above it. The third measure has a solid line with a wavy line above it. The fourth measure has a solid line with a wavy line above it.

Rhy. Fig. 3

if I don't get some shelter oh yeah I'm gonna fade away
C#m7 F#/C# C# C#m7 C# C#m7 C# F#/C# C#

29

Musical notation for exercise 29. The staff contains a series of notes and rests. Above the staff, there are dynamic markings: "full" and "1/2". A wavy line is drawn above the staff, indicating a tremolo or vibrato effect. The notation includes various note values and rests, with some notes marked with "9" and "11".

end Rhy. Fig. 3

The musical score for 'The Rose Tree' is presented on a single staff. The melody begins with a series of eighth notes, followed by a half note, and then a series of quarter notes. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a key signature change to one sharp (F#) and a time signature change to 3/4. The melody is written in a simple, folk-like style, with a final cadence in the key of one sharp.

C 1st Chorus (1:05)

[illegible]

3/4	full	3/4	full	~
-----	------	-----	------	---

[illegible]

"GIMME SHELTER"

War children it's just a shot away it's just a shot away
 C# B Bsus⁴₂ Bsus⁴₄ A Asus⁴₂ Asus⁴₂ Asus⁴₂ B Bsus⁴₄ B

37

41

Rhy. Fig. 5

end Rhy. Fig. 5

D 2nd Verse (1:30)

Ooh See the fire is sweepin' our very street today

C#
 Gtr. 1 plays Rhy. Fig. 3 simile (see bar 25)
 Gtr. 2

45

Burns like a red cool carpet mad bull lost its way

49

E 2nd Chorus (1:46)

War children yeah it's just a shot away it's just a shot away
 C# B A E A E A E B E B

C# C#sus⁴₂ C#sus⁴₄ C# B Bsus⁴₂ Bsus⁴₄ B A Asus⁴₂ Asus⁴₂ B Bsus⁴₂ B B6

53

57

Gtr. 1
 Rhy. Fig. 6

end Rhy. Fig. 6

yeah
 C#
 Gtr. 1 plays Rhy. Fig. 5 twice simile (see bar 41)
 Gtr. 2

61

"GIMME SHELTER"

F Guitar Solo (2:18)

Gtr. 1 plays Rhy. Fig. 4 four times simile (see bar 33)

65

B A E A E A E B E B C# B

70

A E A E A E B E B C# B A

75

yeah yeah Rape murder it's just a shot away it's just a shot away
E A E A E B E B C# B A E A E A E B E B

80

Rape and murder yeah it's just a shot away it's just a shot away
C# C#sus4 C# B Bsus4 B A B Bsus4 B

Gtr. 1 plays Rhy. Fig. 6 (see bar 57)

85

Rape murder it's just a shot away it's just a shot away
C# C#sus4 C#sus4 C# B Bsus4 Bsus4 A Asus4 Asus4 E A E A E B E B

Gtr. 2

89

Gtr. 1

yeah

C#

Gtr. 1 plays Rhy. Fig. 5 simile (see bar 41)

Gtr. 2

93

"GIMME SHELTER"

G 3rd Verse (3:15)

Mm the flood is threat'ning my very life today

C#

Gr. 1 plays Rhy. Fig. 3 simile (see bar 25)

97

Gimme gimme shelter or I'm gonna fade away

101

H 3rd Chorus (3:30)

War children it's just a shot away it's just a shot away

C#

Gr. 1 plays Rhy. Fig. 4 three times (see bar 33)

105

it's just a shot away it's just a shot away it's just a shot away

109

love sister it's just a kiss away it's just a kiss away

C#

113

it's just a kiss away it's just a kiss away it's just a kiss away

117

C# C#sus₂ C# B Bsus₂ B A B Bsus₂ B

Gr. 1 plays Rhy. Fig. 6 twice simile (see bar 57)

121

E A E A E B E B

125

E A E A E B E B

Gr. 1 plays Rhy. Fig. 4 twice (see bar 33)

129

E A E A E B E B

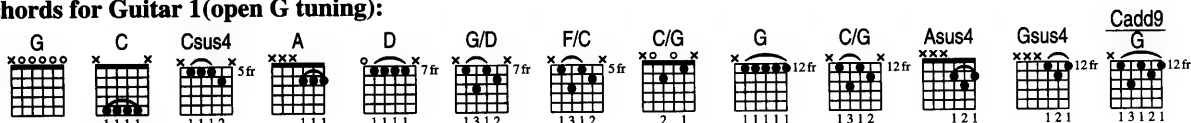
Fade out

"HONKY TONK WOMEN"

As heard on **THROUGH THE PAST, DARKLY (BIG HITS VOL. 2)** (ABKCO)
Words and Music by **Mick Jagger & Keith Richards** • Transcribed by **Andy Aledort**

Guitar 1 is in open G tuning (low to high): D G D G B D.
All other guitars are in standard tuning (low to high: E A D G B E).

chords for Guitar 1 (open G tuning):



Note: The tape speed was sped-up slightly during the mastering process; to play along with the recording, tune all strings slightly sharp.

A Intro (0:00)

Moderate Rock ♩ = 116

1 (cowbell and drums) 3 Gtr. 1 (clean elec.) G w/pick and fingers (repeat previous bar)

B 1st Verse (0:17)

I met a gin-soaked barroom queen in Memphis

She tried to take me upstairs for a ride

She had to heave me right across her shoulder

'cause I just can't seem to drink you off my mind

pitch: D G

"HONKY TONK WOMEN"

C 1st Chorus (0:50)

It's the honky I tonk

Gtr. 1
23 G C/G G C/G G C/G G C/G G C/G D G/D D G/D

Gtr. 2 (w/light dist.)
w/pick full

Gtr. 3 (w/light dist.)
w/pick full

women Gimme gimme gimme the honky tonk

G Gsus4 Gsus4 Gsus4 Gsus4 C/G G C/G D G/D D G/D

27

D 2nd Verse (1:06)

blues I laid a divorcee in New York City

G G

Gtr. 1 w/pick and fingers full

31

C F/C C I had to put up some kind of a fight

G A

35

D G/D D The lady then she covered me in roses

G

39

"HONKY TONK WOMEN"

C F/C C

She blew my nose and then she blew my mind

G D G/D D

43

E 2nd Chorus (1:38)

Hey Yeah It's the honky tonk

G C/G G D G G C/G G C/G D G/D D G/D

47 Gtr. 1 w/pick

Gtr. 2 full

Gtr. 3 full

women Gimme gimme gimme the honky tonk

G Cadd9 G Cadd9 G Cadd9 G Cadd9 G C/G G C D G/D D G/D

51

F Guitar Solo (1:54)

blues Yeah alright

G w/pick and fingers

55

94 GUITAR LEGENDS *ROLLING STONES*

“HONKY TONK WOMEN”

women

G Cadd9 G Cadd9 G Cadd9 G Cadd9 (G) Gimme C/G G gimme C gimme D G/D the honky D tonk G/D

75

full 15 15 15 (15) 12 (12)

full 12 (14) (14) (14) (14) (12) (12)

[illegible][illegible][illegible]

NOTATION GUIDE

"tablature clef" time signature whole note (held for four beats) N.C.(E) half notes (held for two beats each) D A quarter notes (held for one beat each) E let ring_

*string ↓

1 2 3 4 5 6

*String 1 is the thinnest string; 6 is the thickest.
Numbers on the lines indicate frets (0 = open string).

eighth notes C G/B dotted half note (held for three beats) A quarter rest

count: "1 and 2 and 3 and 4 and 1 2 3 4"

eighth rest eighth note 16th notes 16th rest dotted quarter note half rest

count: "1 and 2 ee and uh 3 ee and uh 4 and 1 and 2 and 3 and 4 and uh 1 2 3 4"

dotted quarter note G tied rhythms hammer-on legato slide pull-off tie

count: "1 and 2 and 3 and 4 and 1 ee and 2 ee and 3 4"

*Don't rearticulate notes in parentheses.

bend and release in time (whole-step bend) vibrato grace-note bend grace-note slide "pre-bend and release ("reverse bend")

count: "1 and 2 and 3 4" "1 2 3 and 4 and 1 2 3 4" *Bend string before picking.

*natural harmonics N.H. *pinch harmonic (note fretted) P.H. palm muting (picking hand) E5 fret-hand muting G5

*Lightly touch string directly over fret, then pick. *Harmonic sounded by picking hand. *Loosen grip on strings so that they no longer touch the fretboard.

staccato (short) notes trill (quick succession of hammer-ons and pull-offs) tremolo picking sweep picking ("raking")

* ▢ = downstroke, ▽ = upstroke